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LIMOGES

HAVILAND FAÏENCE.



EVERYBODY knows the Haviland porcelain, that egg-shell substance tinted with hues of the dawn, but it may be doubted if before the Centennial the Haviland faïence was so well known in America.* This ware goes frequently by the name of

Limoges faïence, although it is manufactured at Auteuil, a suburb of Paris, from clay found in the immediate neighborhood, and has, therefore, no other relation to the Limoges porcelain than that it is a manufacture of the same firm. The Paris sales-rooms of the Limoges wares are in that street so largely given up to the ceramic art and to artistic enamelled iron work, the Rue Paradis-Poissonnière.† All about, on both sides the street, are the handsome establishments where every contemporary national form of the art, from Watteau-like shepherdesses in delicate Sèvres, or plumed carpet-knights in gay imitation Saxony, to the last Parisian theatrical celebrity in unglazed biscuit, or the reigning queen of the demi-monde on a glazed plaque, catches the passer's eye. There one may see the most hideous faïence probably in the world, that of Dubois, a grotesque imitation of the Bernard Palissy rustic work, which assails the cultivated eye like a dash of alkali-desert sand. This faïence is the most ostentatiously displayed of any in the street, and without doubt finds its admirers, else its bulging forms twined with flaunting garlands that look as if sculptured with a "jack-knife" and daubed with granulated house paint, would cease to exist. It must be confessed that one sees not a little of real ugliness and bad taste side by side with beauty, in this representative ceramic quarter of Paris.

Loitering in the Rue Paradis-Poissonnière one may easily classify the objects of the ceramic art into those that owe their existence to the taste of the utterly-uncultivated rich, the fashionably-cultivated rich, and those who, whether rich or not, possess genuine artistic tastes and culture. In the former class I would put the Dubois pseudo-imitations and the figurines of ballet dancers and "nymphs du Boulevard" that flaunt so conspicuously in some of the shops; in the second the showy Deck disques and some of the elaborate Choisy-le-roi dinner sets; in the latter the beautiful Haviland faïence.

The effect of seeing a large collection of this faïence massed is like one's first impression upon entering a gallery of Venetian paintings. There is the same mellow glow of rich colors, the same sunny or golden tone, the same soft melting of decorative outline into

such a radiant maze that one loses all consciousness of form and feels only that the rainbow has turned to velvet and wreathed itself around all these graceful objects. When I visited the works at Auteuil, the gentleman who, in the director's absence, guided me about, took me directly from the rooms where moulders were just taking bare forms of green, tenacious clay from their moulds, and the other rooms where rows of sculptured vases stood disguised in misty veils of white awaiting the last firing ("cooking" the French say) to the store rooms where was all the superb haze of color born from the others as a butterfly from the chrysalis. Nothing in the world, it seems to me, could have given

unglazed. "Barbotine," which enables the ceramic artist to paint upon baked clay with all the ease, dexterity, force, and lightness of water colors upon prepared paper, is employed liberally, and gives the vitrified colors all the artistic perfection of a painting in oil, done with heavy impasto and covered with a thick coating of crystalline varnish. The impasto is frequently so full as to seem like relief to the touch, although not to the eye. "Barbotine" is in itself a process strictly artistic and not mechanical, and gives every surface not treated by the brush of an intelligent artist, a wooden or "tinny" appearance. The decorations need to be broad, treated largely and richly, with full free brush, or the

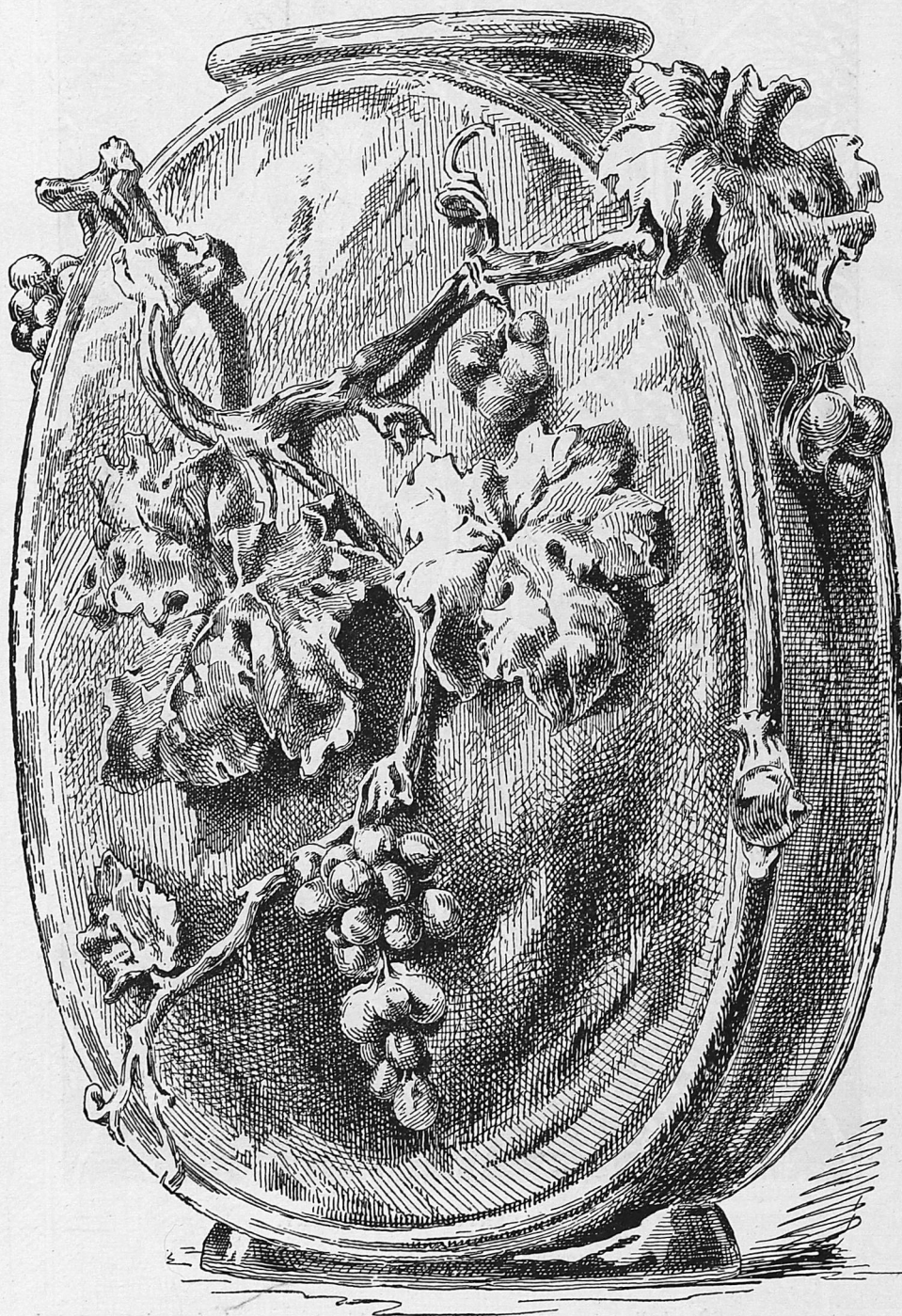
result is mean and apprentice-like in the extreme. Far more stress seems to be laid upon artistic decorations by the painter and sculptor than on ingenious and fantastic treatments of the glaze. I saw none of the "shootings" and gold sprinklings that give some of the French faïences the speckled look of a Rousseau landscape. Neither was there a very great variety of color, as if the color were continually being experimented for, but not yet found.

A delicate smoky green with fleecy almost impalpable shadowings down to dark, seems the favorite foundation of the decorations, the body color of many of the vases, against which body are relieved such glorious, although unreal, flowers and forms as one sees in enchanting dreams. The painting is done by such clever artists as Dammonse, Chaplet, Habert, Tochum, Girardin, Lambert, Noel, Leonce Petit, Merlot, Narand, Girard, Madame Bracquemond (wife of the director) and Madame Héreau. The sculptors are Lindeneher, Delaplanche, Aube, and Rivet. Aube is particularly distinguished as the modeller of the dainty figurines of women and children which have gained gold medals and grand prizes at different expositions, besides that of 1878, for the Havilands.

Breadth and strength of effect are aimed at, and triumphantly obtained, in these decorations, which are as unbroken by pottering detail and distracting minutiae as the drapery of a Titian portrait. In an immense roomful the eye is not snatched from its delicious reposeful sense of prevailing harmony to rest upon one single crying hue or assertive glare. The sculpture is broadly simple, always decorating, and never losing sight of its proper subordination to the object it adorns which is a cardinal principle—too

often violated—of artistic decoration.

For the forms of the Haviland faïence one does not easily find precedents in other periods of the art. There are classic forms, Etruscan forms, Oriental forms, Renaissance forms, of course, and quaint forms born of the caprice of the turner. But for the predominating types one must perhaps go to the simple forms of all primitive peoples, and in the natural grace of objects that were not made to be beautiful, but become so by perfect adaptability to their uses, find the secret of the chaste shapes that prevail in this faïence.



SCULPTURED HAVILAND VASE.

me a more impressive realization of what miracles are possible to human ingenuity and artistic skill. I felt much as one might imagine a color-loving Byzantine artist of the ninth century to feel could he have been magically transported from his atelier of wooden forms and lifeless colors to the broad radiance of the Italian Renaissance.

This faïence is most remarkable in its decorations. It is strikingly original in style, painted either on flat surfaces under glaze, or moulded in every varying height of relief, and sometimes glazed, sometimes left

* The faïence so pleasantly described by our correspondent is well known to readers of THE ART AMATEUR, from the profusely illustrated article on the subject in our issue for June, 1879.—ED. A. A.

† The Havilands expect to occupy next year a new warehouse in the Faubourg Poissonnière, which is at the head of the Rue Paradis-Poissonnière, and is a much wider street.—ED. A. A.

Perhaps to many the only impression left on the memory by the Haviland exhibit at the Centennial Exposition, is of the colossal vase which towered among its lesser kind like an unhandsome giant among his more comely and symmetrical brothers. It is not fair to judge the faience by this example, which in truth was not intended for an example, but as a patriotic tribute to the country of the Havilands' birth. It now stands in the show-rooms of the "fabrique," and must stimulate a good deal of curiosity among foreigners, who doubtless are puzzled to understand why the usual beauty of the establishment should be so tremendously departed from. It is twelve feet high and is surmounted with a draped bust of George Washington, and two winged female figures in breezy draperies, both holding olive branches, one blowing a trumpet, the other bearing a wreath. The front of the vase bears a very much "spread" eagle in relief, his head overarched with thirteen stars and a wildly Centennial flutter of stars and stripes at his sides. At the depression of the base is a circle of cannons, while the base itself shows a wavy conventionalized kind of decoration in high relief, the highest points overlaid with white, which a vivid imagination may transfigure into "the breaking waves" that "dashed high on a stern and rock-bound coast." As a thing of artistic beauty it probably will not be a joy forever; as a patriotic design it ranks creditably enough among others of its kind.

M. B. WRIGHT.

FIRST LESSONS FOR CHINA-PAINTERS.

I.

THE first attempt of the tyro in china-painting should be in monochrome on the glaze—that is to say, with one color heightened by one or two others. The picture may be painted with or without a background. Backgrounds soften or tone down the colors, while a white ground gives force to the subject simply by heightening its colors by contrast; therefore, if a background is desired, paint the subject the more forcibly in order to overcome the softening effect of the ground; if a white ground, let the treatment of the subject be soft and light, or the work will lack that delicate harmony so much appreciated by all lovers of true art. Good colors for this purpose (monochrome) are red shaded with Brunswick or chocolate browns, or Vandyke shaded with German brown.* Any of the colors which will shade themselves are suitable, but the learner is recommended to confine himself in his earlier efforts to red and brown, those colors being more easily used than some of the others.

* The colors named in this article are the Hancock powder colors, which it is claimed are preferable to the Lacroix preparations in tubes. They are said to retain their color better; they may, too, be mixed thick or thin, as required. The directions given here to amateurs are abridged from Hancock's "Amateur Pottery Painter," published by J. Marsching & Co., New York.

Having worked in monochrome, the student may begin by slow degrees to introduce himself to colors by carefully using such as are complementary to each other. By pursuing such a course he will soon find out which colors will harmonize when used together; and having done so, he will be instinctively led, in like manner, to place side by side in a subject only such as will produce harmonious results. For instance, he will naturally place in a group of flowers the purple-blue corn-flower next to the glowing buttercup if he wishes to heighten either, or the delicate blue of the forget-me-not with the pale orange of the ear of barley. The result will then be a work of art instead of a crude and ineffectual attempt at pictorial representation.

many colors and their immediate complements holds good to their remotest tints. Just as positive red may stand by a positive green and be heightened thereby, so the faintest pink will be heightened by the juxtaposition of the palest celadon green. It should always be remembered that a color standing by itself, and the same color placed by another, have a totally different appearance; and this difference must always be judged of, and allowed for. For instance, as already stated, red is always heightened by being placed next to green, and green leaves are always intensified by warm backgrounds (i.e., backgrounds of a rosy or reddish hue). Every one will have noticed how a red poppy stands out by contrast with the surrounding green of the corn-

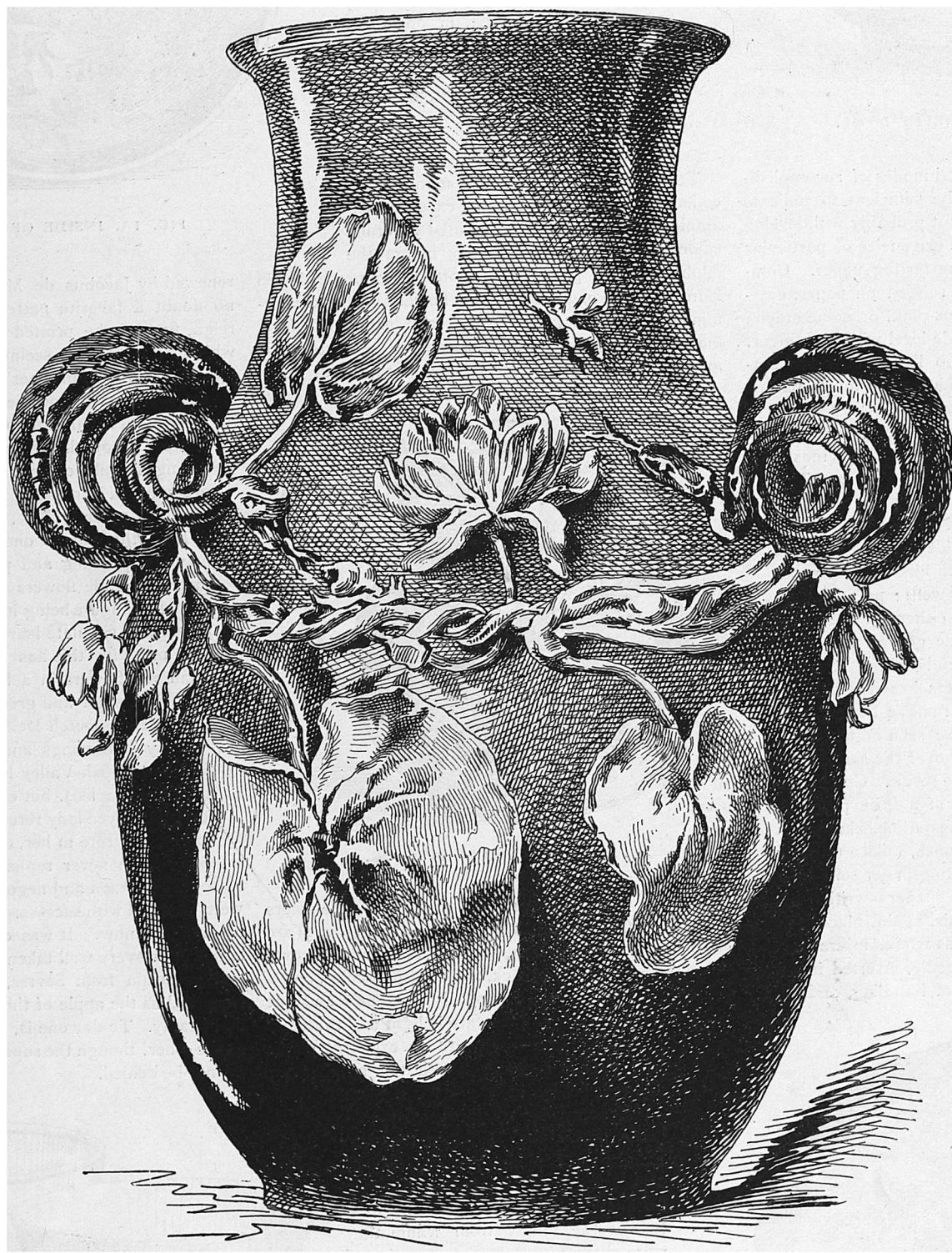
field. These are the "little" things which an ordinary observer does not notice in a seductive little picture, but they are the things which give it the charm he acknowledges but may not understand, and frequently give rise to the expression one hears so often at a picture gallery, "What a charming little picture!—yet there's nothing in it at all."

With all this, however, the reader must bear in mind that all colors in nature are modified and softened by the all-pervading gray of the atmosphere. Gray may therefore be used with everything; but, as in nature, it should both give tone to, and take tone from, the colors which it modifies. Thus for the ox-eye daisy pearly gray should be used, for the rose a pink-gray, and for the distant landscape a blue-gray. These broken tints (or primitive colors containing gray) are the "shadow colors" of ceramic art.

SKETCHING THE OUTLINE.—There are three modes of producing the outline of the subject upon the china. The first which will be mentioned is that ordinarily employed by ceramic artists at manufactories, known by the term "sketching in."

The sketching material may be the ordinary Indian ink of our water-color box, or smoke, which is simply carbon collected on any spare tile, plate, or saucer, by holding it over a candle; these are both technically known as "sketch." The writer prefers smoke, as Indian ink is sometimes anything but pure,

and consequently does not entirely burn away in the kiln, which smoke certainly will do. Smoke must be used with turpentine, Indian ink with water. A fine camel-hair pencil is necessary. The subject should be sketched carefully and lightly; for if too much sketch is used, its depth will mislead the artist when painting over it. Another very simple and handy material to use for sketching is lithographic chalk, which will mark well even on the smooth surface of the glazed ware. As it is greasy and soils the fingers, it is better used in a crayon-holder. Care must be taken not to press too hard upon the china with it, as being brittle it will break easily. If the subject is to be painted upon a ground of some dark color, previously fired, of course light-



SCULPTURED HAVILAND VASE.

Although the complementary colors are generally known, it may be as well to repeat them for reference:

Red,	complement	Green.
Yellow,	"	Violet.
Blue,	"	Orange.
Violet,	"	Pale Yellow.
Orange,	"	Blue.
Green,	"	Red.
Indigo Blue,	"	Ochre.
Black,	"	White.

This is the natural order of the solar spectrum. All complementary colors agree, being of the order of nature.

It should be borne in mind that the rule as to the pri-

colored chalk must be used. It is obvious that with this mode a previous knowledge of drawing is necessary, and it is decidedly the best when a subject of some freedom is in hand, such as flowers or landscape; but when particular work or complicated ornamental lines are desired, or when the same design has to be repeated on a plate or other article more than once, such a mode is superseded by that known as

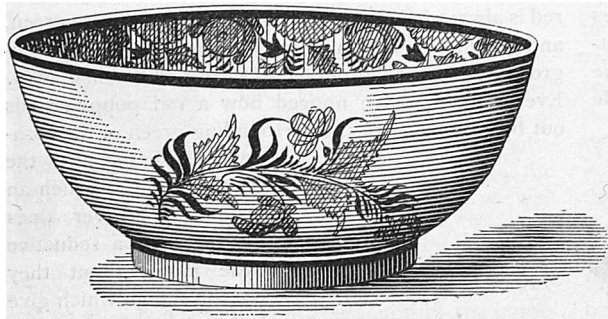


FIG. 1. OLD DELFT BOWL.

TRACING.—There are several modes of accomplishing this; one, however, will be sufficient to indicate the general idea, and the student probably will develop it for himself according to the exigencies of particular cases. Buy or make some transferring paper. Common (not ceramic) rose-pink rubbed on paper, carefully dusting off the superfluous pink, or some crayon rubbed all over paper and made level with the finger, will answer the purpose. Rub lightly over the surface of the article to receive the tracing a soft pad of linen rag, on which is a very little turpentine, with perhaps just a drop or two of fat-oil in it—unless the turpentine itself is a little fat, which is mostly the case after it has been kept a little while. This leaves an almost imperceptible film, which must dry before the tracing is applied. Now place the transferring paper with its colored side downward on the ware: it is best to secure it with bits of gum paper (ends of postage-stamps answer well); put the drawing, photograph, or tracing of either, on the top of it, and with a fine-pointed style go over the whole of the outline, being very careful neither to press heavily, nor to place the fingers heavily on it, as finger-marks will show; now remove both papers together, and the outline will be seen on the ware. Care must be taken not to go over the same place twice, or double lines will be the result. Good tracing, however, is only a matter of a little practice. The third mode of producing the outline is known as

POUNCING.—To make a "pounce," place three or four thicknesses of cloth or blotting-paper solid on a table; lay on them a piece of paper—writing-paper will do, without creases—on this, again, place a tracing of the design (as the process would injure the design itself); now take a fine needle, inserted into the end of a stick for convenience of handling, and prick

ling wax. The needle in pricking the holes must be held perfectly upright, as a slight inclination to either side would produce distortion in the pounce. The pricking completed, turn the paper over on the table, and softly rub down the little roughness on the holes, either with a perfectly flat and smooth pumice-stone or a little very fine sand-paper. If the latter be used, it must have been previously reduced almost to a smooth surface by rubbing two pieces together. The pounce is now ready for use, and will last for many years if kept flat and clean. To transfer the design, all that is necessary is to place the pounce on the ware, and rub through the holes, with a pad of cotton-wool, either very fine charcoal, rose-pink, or any other vegetable color.

THE CHINA OF OUR GRAND-MOTHERS.

V.

THE pieces illustrated this month were collected in Virginia, and are excellent examples of old Delft ware, painted in crude colors, and manufactured long before the application of printing to pottery or porcelain in Europe. The painting of the flowers and leaves reminds one of the rapid strokes and excellent effects made by the Chinese and Japanese in the decorations in gold on much of their lacquer-ware, a leaf being



FIG. 2. OLD DELFT PITCHER.

often made by a single stroke of the brush. The colors of the bowl (Figs. 1 and 1A) and the pitcher (Fig. 2) are very crude. A dull green, a brownish yellow, a brown between chocolate and black, a dark lemon-color, and a passably good blue are bestowed judiciously and not without taste. The ware is light and evidently porous, yet is covered with an excellent glaze. The pitcher is marked with the number 10, painted boldly in the dark brown. This, according to Jacquemart and other authorities, indicates the date 1710, as the pieces are certainly of the last century. They were brought from Germany in 1738, by the ancestors of the family from whom they were obtained. A large proportion of the early settlers of the valley of Virginia, and the founders of the towns of Strasburg and Woodstock, were from Holland or from other parts of old Germany. The names of Funkhouser, Gochenowe, Schissler, Lickliter, Lingenfelter, Pennebacker, Tracener, Rodeffer, and other early German settlers are mingled with those of old English families, who also soon found this land of beauty and prosperity. The plate (Fig. 3) has the mark of Regensburg or Ratisbon, and came across the Atlantic with a different Dutch family in 1731. The decoration is improved by a border in relief and an edge of green. I have seen the counterpart of this plate painted altogether in blue.

The two cups (Fig. 4) are very crude and common,

both in paste and in decoration. The peacock cup is no doubt a descendant of the original "Depaauw," "the peacock," which was first made in 1651 and was



FIG. 1A. INSIDE OF DELFT BOWL.

renewed by Jacobus de Milde in 1764, and which was no doubt a favorite pattern in cheap Delft until the reign, first of the printed ware and afterward of the white. I remember seeing this pattern among some pieces of my grandmother's, together with one with a peacock's feather on the same dappled groundwork, and another with a tulip in red and green on a blue dappled ground. This last doubtless originated during the tulip craze. In the specimen given the groundwork is in dark pink or pale crimson, and the bird is in green, yellow, and brown.

The other cup is one of the "connecting links" between painting and printing. It is quite plain that the crude flowers are stamped with dies, one half of the figure being in green and the other in red, possibly to simulate leaves and flowers. The saucer sent me with this has a spray consisting of three small red flowers in a bunch, stamped; while the long dark stem and green leaves are painted. Both are evidently Dutch Delft.

In my journeyings among the mountains west of the Shenandoah Valley I saw the pitcher (the second piece on the list), but could not buy it, the pretty, rosy, dark-eyed lady refusing to part with it. I came home and wrote to her, offering a large price for the piece. She never replied. Finally, I got a friend to go in person and negotiate for me, and my efforts were crowned with success. Very little of this ware is to be obtained now. It was cheap a hundred years ago, and was not very well taken care of, though a piece of real porcelain from Sèvres, Dresden, or Berlin, was treasured as the apple of the eye, on account of its cost and beauty. To-day one is, to the collector, as precious as the other, though the superior beauty of the porcelain cannot be denied.

MARY E. NEALY.

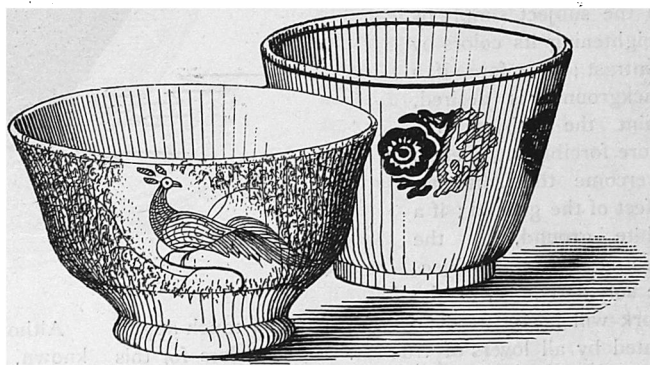


FIG. 4. OLD DELFT CUPS.

IN India artistic bits of earthenware are everywhere to be found. The shapes of even the most common jars and pots are artistic; even the huge water gurrals have a charm of their own for lovers of such things. The potter's art is in India of the highest antiquity, and in the country villages the water-vessels which are made in most of them are still thrown from the wheel in the antique forms, which are to be seen in the old Buddhist sculptures and paintings.

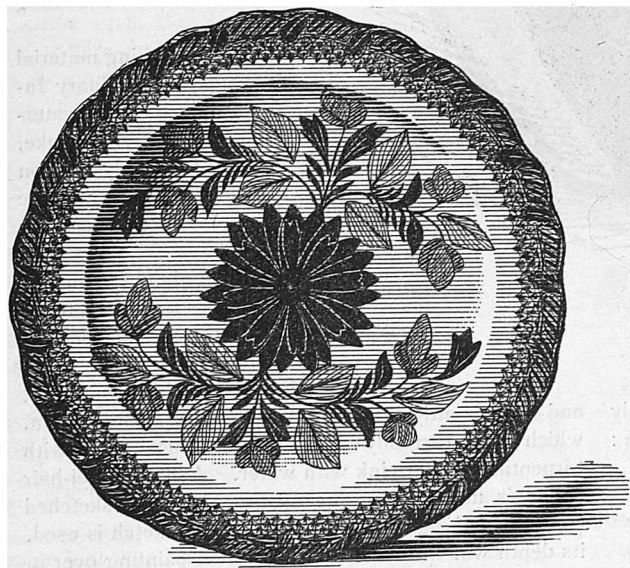


FIG. 3. OLD DELFT PLATE.

holes all along the lines of the design, about an eighth of an inch, or less, apart; the holes must go through the tracing-paper and the paper under it. To do this well, the papers must be held very steady, or secured by other means, such as a few bits of sealing or model-